The shapes of Botticelli's Cestello Annunciation

Adapted pdf version (scrollable frames) of
the video with the same title, available at

https://archive.org/details/the-shapes-of-botticellis-cestello-annunciation

https://www.youtube.com/channel/UC2UeLnI1kJJTOut3MFIQXwg

OCTUPUS
PMO

Sandro Botticellli, *The Cestello Annunciation*,
Uffizzi Gallery.

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

The angel greets Mary and announces that she will be the blessed mother of the Messiah (Lk.1:28).

Initially surprised, Mary humbly accepts the mission (Lk.1:38).

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

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The Word became flesh and made his dwelling among us (Jn.1:14).

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Mary gives form to
the body of Jesus.

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Uffizzi Gallery.

The angel shapes
the divinity of Christ.

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

Behold the Lamb of God, who takes away the sin of the world (Jn.1:29).

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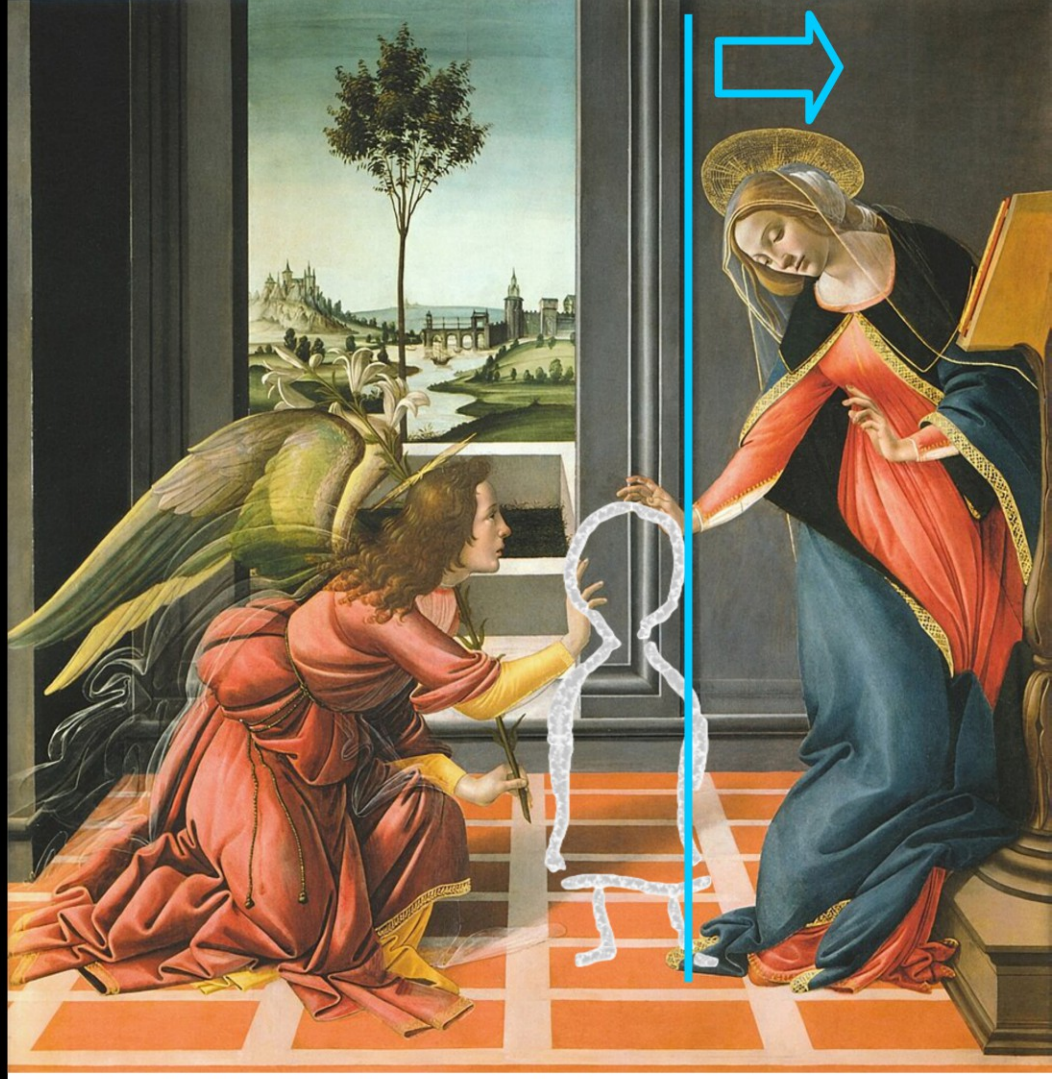
Behold the Lamb of God, who takes away the sin of the world (Jn.1:29).

Sandro Botticelli, *Virgin and Child with an angel*, Isabella Stewart Gardner Museum.



Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

However, the resigned Mary will eventually have to leave the sacrificial Jesus in the care of the angel.

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

The angel will give Christ support and courage for the "cup of suffering", i.e. the torments of the Passion (Lk.22:42-43).

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

Francesco Trevisani, *Agony in the Garden*, Kelvingrove Museum.

Sandro Botticellli, *The Cestello Annunciation*, Uffizi Gallery.

Pietro della Vecchia, *Christ on the Mount of Olives*, National Gallery of Athens.

Sandro Botticellli, *The Cestello Annunciation*,
Uffizzi Galley.

Christ will be scourged,
crucified, and entombed.

Sandro Botticellli, *The Cestello Annunciation*,
Uffizzi Gallery.

Christ will be scourged,
crucified, and entombed.

suggesting the column

suggesting the redeeming cross

suggesting the empty tomb
from which Christ rose

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

Peter von Cornelius, *The Three Marys at the Tomb*, Neue Pinakothek of Munich.

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

Fra Angelico, *Women at the empty Tomb*, Museo Nazionale di San Marco.

Sandro Botticellli, *The Cestello Annunciation*, Uffizzi Gallery.

In conclusion, instead of depicting an isolated episode, Botticelli actually represented the logic of a process, crafting ambiguities and compromise solutions for that purpose.

Credits

Composed and depicted by Sandro Botticelli; Analysis and editing by Paulo Martins Oliveira

Sound effects: Wind Whistling Through the Window, by audible-edge.

Images
Sandro Botticelli, *The Cestello Annunciation*, Uffizi Gallery,
https://commons.wikimedia.org/wiki/File:Sandro_Botticelli_-_Cestello_Verk%C3%BCndigung.jpg

Sandro Botticelli, *Virgin and Child with an angel*, Isabella Stewart Gardner Museum,
https://commons.wikimedia.org/wiki/File:Botticelli_-_Madone_de_l%27Eucharistie.jpg

Francesco Trevisani, *Agony in the Garden*, Kelvingrove Museum,
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Peter von Cornelius, *The Three Marys at the Tomb*, Neue Pinakothek of Munich,
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Fra Angelico, *Women at the empty Tomb*, Museo Nazionale di San Marco.
https://commons.wikimedia.org/wiki/File:Fra_Angelico_-_Resurrection_of_Christ_and_Women_at_the_Tomb_(Cell_8)_-_WGA00542.jpg

Reference: Paulo Martins OLIVEIRA, *Leonardo X Michelangelo*, pp.197-198
https://www.academia.edu/144941738/Leonardo_x_Michelangelo

https://archive.org/details/aspa-c-e-3

[video version July 2026; this pdf version August 2026]